BALLET TODAY

1/- SEPTEMBER 1951 1/-

PETER REVITT'S

BALLET GUYED

with a foreword by MARY CLARKE

is a book of brilliant caricatures of the leading dancers of the day. Peter Revitt's work needs no introduction to readers of "BALLET TODAY" and his genius for the witty comment in line is here crystallised in 36 dazzling sketches including Margot Fonteyn, Moira Shearer, Beryl Grey, Michael Somes, Violetta Elvin, Alexander Grant.

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EDITORIAL COMMENT

WITH this editorial I am saying *au revoir*—but not Goodbye — to my readers as active editor of *Ballet Today*. I have been asked by Mr. Anatole Chujoy, and have accepted his invitation, to work in New York as associate editor on *Dance News* for the whole of the autumn to spring ballet season. By the time these words appear I shall be in New York. I plan to return in early June next year and meanwhile I shall be sending you my news and views on all the dance events which I am so looking forward to seeing during the next nine months.

I believe this is the first time any English ballet critic has had the opportunity of surveying the whole of the American dance scene in this way.

During my absence four associate editors will be carrying on my work for me. They are Miss Mary Clarke, Miss Janet Sinclair, Mr. Frank Jackson and Mr. Peter Revitt, all of whom are well known to readers of this magazine. Peter Revitt celebrates his new status with a special caricature which you will find on page 5.

For the next few months I shall be looking forward to receiving my copy of *Ballet Today* as eagerly as I hope you, my dear regular readers, already do. It will be a strange experience for me not to know every word of the contents in advance.

A Silver Jubilee

The best "Ballet Party" for years by common consent was the one given by Madame Marie Rambert and her husband, Mr. Ashley Dukes, at the Mercury Theatre on July 29th to celebrate the twenty-fifth anniversary of the first English ballet. As all the world knows, this was *A Tragedy of Fashion* which Frederick Ashton devised in June, 1926, for the famous Lyric Theatre, Hammersmith, revue, *Riverside Nights*. This was also Sophie Fedorovitch's first work for the theatre, and both Rambert and Frederick Ashton danced in it.

As many past and present members of the Rambert Ballet as were in London on that day crowded into the foyer and studio together with friends, critics and the innumerable folk who at one time or another and in some capacity or another have been connected with the Mercury Theatre and the famous Ballet which had its early home there. I must say that I am very proud to count myself amongst that number. It would really be far quicker to mention those who were *not* there, and there must have been quite a few of whom I did not catch even a glimpse, but snatching at a few names at random I will just mention Mr. T. S. Eliot (whose *Murder in the Cathedral* had its first performance at the Mercury Theatre), Frederick Ashton, Sophie Fedorovitch, Mona Inglesby, Maude Lloyd, Andrée Howard, Arnold Haskell, William Chappell, Hugh Stevenson, the Danish dancers, Inge Sand and Fredbjörn Björnsson, holidaying in England and brought along by Duncan Melvin, Roger Wood, Richard Buckle, Peter Williams—but no—it is simpler to say that "Everybody" was there and that "Everybody" enjoyed itself enormously.

(*Continued on page* 21, *column* 2)

AUDREY HEPBURN AND JOHN FIELD IN THE NEW EALING STUDIOS FILM "SECRET PEOPLE". CHOREOGRAPHY IS BY ANDREE HOWARD

SADLER'S WELLS AT COVENT GARDEN

By P. W. MANCHESTER

WHEN a company of dancers as excellent as those of the Sadler's Wells Ballet gives so many performances ranging from the mediocre to the downright bad as has been the case since its return from America early this year, then the time has surely come, not to say "What is wrong with the dancers?" but to try and suggest some reasons for what has been happening recently.

No one except its most perfervid admirers, who admittedly exist in large numbers, would deny that the company has never struck its true form except in momentary flashes and that during the short summer season these flashes were almost non-existent.

First of all is the undoubted fact that on each occasion after the American and Canadian triumphs the company returned to the Royal Opera House without being given sufficient time to recover from the inevitable fatigue and reaction. Naturally, we all wanted to see our dancers again, but having been without them for several months we would have been perfectly willing to wait a few more weeks if that meant they could return refreshed, invigorated and eager to dance again. As it was, the whole company seemed tired out and dispirited and the *ensemble* on which so much of the reputation of Sadler's Wells has been built has become almost a memory.

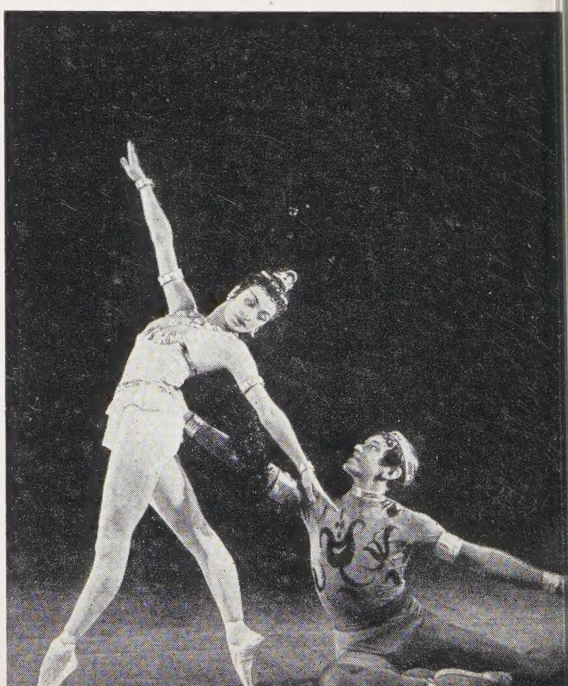
Then we have to face the fact that the reputation of the company in America rests almost entirely on its performances of *The Sleeping Beauty* and *Swan Lake*. On neither of the two tours did the English ballets make a deep impression and several of them were disastrous failures. The effect of this was that the two Russian ballets were performed as frequently as possible. Moreover, all the accounts published in the English newspapers were of the triumphs made by the company in these two works, and this created a new audience of people here who had never seen ballet before but read those accounts and were suddenly infected with the idea that they *must* see Sadler's Wells in one or other of those ballets. There are no other ballets in existence which better show off a great ballerina (and none that show up more harshly those of less than ballerina status as the directors would do well to bear in mind) but for the wretched *corps de ballet* that has to stand around for hours there are few more boring ordeals.

The general repertoire of Sadler's Wells is altogether inadequate for a company which appears in one theatre for so many months in the year. Revivals of ballets which in the middle 'thirties were notable achievements for a company still struggling its way up a pioneering trail have only emphasised how elementary English choreography had to be in those days when most of our dancers were still so inexperienced. This is particularly noticeable where the male dancing is concerned so that now, when for the first time we have some really first class men, there is almost nothing for them to dance which can show them to advantage.

Moreover, Dame Ninette de Valois' own preoccupation in producing a company of classical dancers, regardless of the limitations that pure classicism imposes on all but the greatest dancers and regardless, too, of the fact that the kind of early training available for our girls and boys is not of a kind likely to produce the pure classicist, is already having a stultifying effect which is particularly strange since her own choreography has always relied so much on characterisation. Sadler's Wells has some fine character dancers who are not used to half their capacity and several dancers who have had occasional opportunities to show a talent in that direction but are

MARGOT FONTEYN AS TIRESIAS AND JOHN FIELD AS HER LOVER IN SCENE II OF ASHTON'S NEW BALLET "TIRESIAS"

Photograph by Roger Wood



PETER REVITT'S BALLET GUYED: PAS DE QUATRE 1951 WITH KRASSOVSKA, MARKOVA, RIABOUCHINSKA, DANILOVA

never now given a chance to develop it.

Another unhappy characteristic of this company is the way in which a ballet can so quickly fall to pieces. No company of this calibre has ever been guilty of such mis-casting, but apart from that is the question of why a ballet like *Ballet Imperial* which is less than two years old and was formerly danced with such pride and joy, should already have lost all its shape and style. Performances have been utterly shameful and the dancers themselves have plainly been very conscious of it and their misery has made matters worse. In an entirely different *genre, Mam'zelle Angot* has lost innumerable small details. Dance Notation would seem to have a very strong case where these two ballets alone are concerned.

It is no pleasure to me to criticise so severely a company I have watched for the whole of its twenty-one years, particularly as these are the last words I shall be writing about them for a long time to come; but there is a dispiritedness at the Royal Opera House which has caused much comment amongst a notably loyal audience. It is for others to find a remedy; I can only state a few reasons as they appear to me.

Not everything has been gloom, of course. Violetta Elvin continues to improve her Odette-Odile and Cinderella with every performance, *Les Patineurs*—although it has been danced far too often this year—is being performed better than it ever has been in all its fourteen years, while Kenneth Melville, dancing delightfully as the Caricaturist in *Mam'zelle Angot,* and Philip Chatfield whose Red Knight in *Checkmate* now has great strength and style, have stepped up beside Gilbert Vernon as the most promising of the younger soloists.

NEW DIRECTIONS FOR AMERICAN DANCE

BALLET AND MODERN DANCE LEADERS FOUND NEW DEPARTMENT OF DANCE AT JUILLIARD SCHOOL OF MUSIC IN NEW YORK

By ARTHUR TODD

THE new Department of Dance, recently established by the Juilliard School of Music in New York City, commences its first academic year in September. Even at this date, this project has assumed major proportions in the dance world because of its distinguished faculty and primary aims. Its faculty, headed by Martha Hill, who will also teach, includes Agnes de Mille, Louis Horst, Doris Humphrey, Ann Hutchinson, Martha Graham, Helen Lanfer, José Limón, Jerome Robbins and Antony Tudor. It is also more than likely that Margaret Craske, regarded by many authorities as the greatest ballet teacher in America today, will join Mr. Tudor at Juilliard.

Many of these figures, such as Antony Tudor, Margaret Craske and Agnes de Mille and Jerome Robbins are as well known in Britain as in America. Others, like Martha Graham, Doris Humphrey and José Limón are known, at least, by reputation. Martha Hill, who will direct the faculty, is currently director of dance at Bennington College and at New York University and is co-founder (with Ruth Bloomer) of New York University-Connecticut College summer dance school and festival that is now in its third season at New London, Conn. Beginning in September, Miss Hill will devote her time completely to the Juilliard project. Mr. Louis Horst, who will teach dance composition at Juilliard, is founder and Editor of *Dance Observer* and is one of the most distinguished leaders in the contemporary dance world. Ann Hutchinson, who was Hanya Holm's assistant in London on staging the dances for *Kiss Me, Kate,* is a ranking specialist in dance notation in America while Helen Lanfer is Miss Graham's personal pianist. All in all, these figures combine to make a most stellar faculty.

This choice of faculty is the most realistic approach to providing a broad dance education that has yet been attempted in America and its ballet wing and modern dance wing are in perfect balance. The ballet wing will be under the direction of three of the most creative figures in the American field—Agnes de Mille, Jerome Robbins and Antony Tudor. In equal balance, the modern dance wing will be headed by Martha Graham, Doris Humphrey and José Limón. Martha Hill will also instruct, Louis Lanfer will teach dance composition, Ann Hutchinson will be in charge of dance notation and Helen Lanfer will specialise in music in relation to dance. It is important to remember that these figures are the real leaders of all fields of dance—not pedagogues—and they will all be teaching on an equal footing at a serious musical institution. Similarly, it is extremely infrequent that one comes across a good teacher that has not been a performing artist, otherwise technicians, not dancers, would be developed. This phase in the instruction will be constantly enlarged as the department grows and it is well within the range of possibility that such dancers as Nora Kaye, Hugh Laing and Diana Adams will also be giving guest classes where they will teach characterisation as well as whole roles that were originally created for them. Certainly no ballet school in American history has ever been able to offer such a rounded approach to this technique. The modern wing, similarly, will have the repertoire and roles of the great contemporary dancers to draw upon and here, too, there is treasured material to be taught and passed on to young dancers. In addition, various forms of folk dance will also be taught.

The whole idea for the Department of Dance at Juilliard goes much further, however, than the mere assemblage of the great leaders in ballet and modern dance and their related aspects. As Martha Hill characterises this project: "It is planned as an academy in the best sense of the word, representing the finest contributions of the art. The opportunity to work with musicians, composers and student musicians with the two arts—dance and music—on an equal basis make possible collaborations that have never been achieved before because of lack of time and opportunity. Works can evolve at the same rate, living together under the same roof". William Schuman, President of the Juilliard School of Music, sums up this new union of dance and music when he says, "We want to teach the whole art of dance in all its ramifications". The primary aim, then, of the Dance Department is to train students to become expert dancers, choreographers, teachers, and, at the same time, develop in them penetrative musical insight. Obviously, this will be a really comprehensive, formalised school and it will not be just one

echnique class after another. Accordingly, it will aise the standards for the whole field of dance and lance education.

The curriculum plan is to give the student a discipline and mastery in his own field—dance—and to give him all the musical understanding that is important to a dancer. In the case of students that want to work for a degree, to give such students a broad education in general fields of knowledge. Within the dance major, the students will be broadly trained in dance, studying different styles so that they will have an adequacy in the most contemporary styles of dance. After they satisfy these general requirements, they can specialise in their own field with programmes made for the individual student that will be the best for his own particular interests, needs and aims. Both the modern dance and ballet wings of the Department are in full accord as to the necessity of a broad primary education in both techniques and Antony Tudor puts it this way: "I think for the first year that students certainly should study both modern dance and ballet. After a year, they will begin to know their own minds and bodies and what they're going to put their interest in".

Under such a curriculum, Agnes de Mille claims, "The students will have to meet certain professional standards". This Dance Department will be open to student dancers through entrance examinations, the same as hold true in the case of musicians at Juilliard, and those accepted will be students with previous training in ballet and modern dance who satisfy the standards of the faculty jury, also the novice with no previous training but who shows potentiality.

It is difficult to conceive of a good dancer not being a good musician and all of the really great dancers appear to have an understanding of the function of music. This greater understanding of music can help dancers immeasurably. William Schuman feels that "it will be most helpful for choreographers, too, to have a knowledge of music in a technical sense. It also makes it easier for them to teach choreography to students who are learning a work. There is a great musical illiteracy among young dancers", he continues, "and, if they know more about music, it will be easier for them to choreograph". One especially interesting viewpoint about the dancer's training of Juilliard in comparison to the musician's is that the dance training will be equivalent to the music training. After such a schooling, the students should be able to turn out a performance equal to the musicians and orchestra at Juilliard.

All of this, of course, will be of tremendous value to young dancers but there is an equally vital factor that has been heretofore overlooked and that is what this closer kinship with dancers can mean to musicians. Martha Graham explains it this way: "The

AGNES DE MILLE

Photograph by Talbot

DORIS HUMPHREY

Photograph by Marcus Blechman

musician writes for instruments while the dancer composes for an instrument—the human body. Just as the dancer should know more about the music's instruments, so should the musician learn more about the dancer's speech—movement. Tremendous things can happen when we both learn more. That's what makes this more than just another dance school". Music students at Juilliard will have marvellous opportunities along just these lines and student composers will have the advantage of working directly with choreographers. As Louis Horst sees this partnership, "It will give both dancers and musicians a working acquaintanceship with each other's medium. Each will come to know what the other requires and each will learn this before becoming a full fledged artist". Jerome Robbins is equally enthusiastic about this aspect of the curriculum and says, "It's a wonderful thing for choreographers and musicians and great things may come of it".

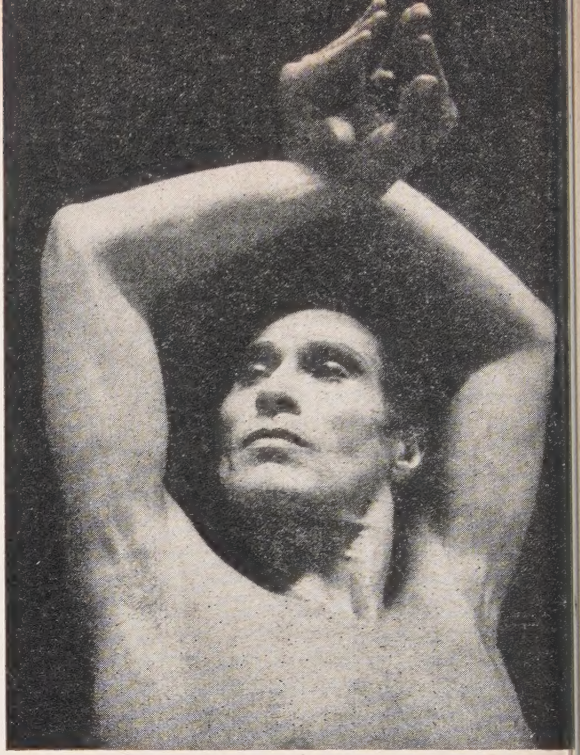
Joint programmes of modern dance and ballet are implicit and intrinsic in Juilliard's plans and this factor alone is monumental for it will be the first time in American history that such dance events have occurred in New York City. Speaking of both the joint programmes and teaching of modern dance and ballet, Martha Graham says, "I think that the ballet and modern dance can each keep their integrity at Juilliard. There need be no fusion of the two forms but there does need to be an understanding of their common aims. There need be no over-lapping to the point where the integrity of either form would be threatened".

The great ballet and modern works of the past and present will be perpetuated at Juilliard and, even more importantly, new works will be commissioned from time to time. Speaking of this choreographic phase of the Department, Doris Humphrey states, "In my particular field my main interest is in composing and I would be thrilled with the idea of commissioned works". Thus, the eventual production set-up may be expected to give birth to new works as well as to revivals, one hopes, of such masterpieces as Miss Humphrey's *With My Red Fires,* Antony Tudor's *Dark Elegies* and Martha Graham's *Primitive Mysteries.* Students working on the revivals of such works will be able to analyse why such compositions were done the way they were and will not just learn the steps and movements. Here, too, dance notation will play a vital role. Juilliard is going to make dance notation come to life and it is going to make dance in general become more literate. Under Ann Hutchinson's direction recent and new dance works will be notated, resulting in an eventual literature of contemporary dance.

Though performances are really the last thing to think of in such a school, one should not stop thinking of them. Once the Department is functioning, however, it may be expected that such performances will flower naturally of themselves and not be forced. Aside from new dance works there may also be further developments along the lines of lyric theatre, a trend that has been increasingly evident in recent years in both theatrical and dance forms. Juilliard seems like the ideal place for such a lyric theatre to develop further and Agnes de Mille, who reports that many singers want and need dance and movement training, says that the Department of Dance may eventually be able to train singers, too, for the lyric theatre and opera. The possible results of such a training and fusion of the arts are, of course, practically unlimitable and may well place Juilliard in the forefront of such creative activity in the not unpredictable future.

José Limón, who will also be an active participant at Juilliard, well sums up the hopes and wishes of all those who are seriously interested in the development of the dance of the future in America when he says, "It's good for dance to have a home at the fountain of American music. I'm hoping that this union of

(*Continued on page* 21, *column* 1)



Photograph by Jack B. Mitchell

JOSE LIMON

INTERNATIONAL BALLET AT THE FESTIVAL HALL

By JANET SINCLAIR

IT is perhaps only when watching a performance of ballet from which some of the essentials of theatre are absent—such as an open-air performance—that one realises the essential theatricality of the art: ballet in the open-air, for instance, has little interest save to the complete balletomane or the uninformed novice. The International Ballet, in their current season at the Festival Hall which started on July 26th, are unfortunately obliged to perform in circumstances bearing a strong resemblance to those of open-air performances. Without proscenium arch, curtain, wings or backcloth, the dancers have to make their entrances and exits—insufficiently masked by inadequate blackout—in a series of hasty rushes up or down flights of steps covered with the most unnatural-looking imitation grass it is possible to imagine.

Beyond the limits of the auditorium (where, ironically, the seating arrangements make the theatre ideal for ballet, as every row is stepped from the orchestra pit to the back of the hall), the tastelessness of the permanent setting devised for the spectacle loses half the battle for the company before the dancers have stepped on to the stage. Their first novelty of the season, *Capriccio Espagnol,* is severely handicapped on all sides, for nothing is—or should be—more theatrical than the pseudo-Spanish: and London audiences have the model of the film of this work, now showing at the Curzon, against which to measure up this production. The ballet, scheduled for production in the ill-fated season which should have opened at Covent Garden on September 4th, 1939, originally credited both Massine and Argentinita with the choreography but in the present production it is ascribed to Massine alone. The first ten minutes bear only a superficial resemblance to the original choreography as preserved in the Hollywood version: with the entry of the fortune-teller and her lover one can see traces of the dance performed on celluloid by Massine and Toumanova, but here the dancing is so superlatively bad that comparison once again breaks down. Many of the *corps de ballet* do their best, but this type of stylised dancing does not appear entirely suitable to a company a high proportion of whose performances are devoted exclusively to the classics.

Algeranoff's new ballet, *For Love or Money* (July 31st), was hampered from the beginning by a story unintelligible with or without programme notes; however, it gave Claudie Algeranova a chance to show the delicate artistry which makes her work so outstanding. On the opening night of this work, the programme concluded with a performance of *Gaieté Parisienne* in which the main interest lay in the performance of Yurek Shabelevsky as the Peruvian. Shabelevsky is not, and never was, a comedian: but his dancing shows all the fine precision, vitality and virility which we remember. We can hope that later in the season he will be cast in roles more suitable to his magnificent personality.

INTERNATIONAL BALLET IN MASSINE'S "CAPRICCIO ESPAGNOL" AT THE ROYAL FESTIVAL HALL

Photograph by Frank Sharman

A PHŒNIX
NONE TOO FREQUENT

By J. STUART BARKER

ON the night of the eighth of June, the Ballets Jooss rose again from the ashes of the city of Essen after an absence of some eighteen years, and gave a performance which necessitated twenty-five curtain calls.

The principal dancers are the same we knew throughout their enforced stay in England—Noelle de Mosa, Ulla Söderbaum, Rolf Alexander and Hans Zullig—but the ensemble which Kurt Jooss has created during the past eighteen months is almost entirely new, some members never even having appeared on a stage before. In this he has been ably assisted by British Laura Maris, who is in charge of classical training at the Folkwangschule. When one remembers in addition that the vast majority of the audience had never seen them—or any other ballet company—before, their triumph seems even more remarkable, and proves the lasting worth of the two Jooss 'classics' which are the basis of the new repertoire, *Big City* (1926) and *The Green Table,* whose topicality has, if anything, increased with the coming of an era which has produced the spiv, the black market, and the farce

ULLA SODERBAUM AND HANS ZULLIG IN ZULLIG'S NEW BALLET "FANTASIE"

of the Palais de Marbre Rose. Though Noelle de Mosa is still lovely as ever as the girl, I missed the familiar figure of Hans Zullig as the young worker in the former ballet (the part is, however, excellently danced by Rolf Alexander, who has also taken over Jooss' own role of Death in *The Green Table*), but he now gives an interesting portrayal of the profiteer in the latter. Roger George from Zürich, the most promising of the new male members, acquits himself most creditably as the rich admirer and the standard bearer in the two works respectively.

The company's first programme is completed by two new ballets—*Colombinade* by Jooss to Strauss music, and Zullig's *Fantasie* to Schubert's Fantasie in F minor. Costumes and decor for both are by Rochus Gliese, and though interesting, tend to be rather fussy and distracting. *Colombinade* is by far the best of the three recent works inspired by the Commedia dell 'arte (Lichine's *Harlequinade* and Milloss' *Deliciae Populi* being the two others), if only for the fact that Jooss at least has something to say. He turns loose his Harlequin, Colombine, Clown and Pierrot amongst a *bourgeoisie* as timeless as themselves and the resulting parallels are most amusing. Ulla Söderbaum, clad in pink—as strangely enough are also Riabouchinska *and* Jacqueline Moreau in the Lichine and Milloss ballets—gives a spirited performance in a different rôle. (Her understudy in this and other parts is Michelle Nadal, a young dancer from Paris, of whom I feel great things may be expected). The part of Harlequin fits Hans Zullig like a glove, while Noelle de Mosa and Kurt Paudler, as their more mundane counterparts, the "teenager" and the footballer, are equally delightful. Klaus Meyer, a local recruit, is an efficient clown, but I found the female Pierrot a trifle disturbing, although danced with great competence by Beatrijs Vitringa, a Dutch girl from Java, who managed to keep in trim despite being forced to work in the rice fields by the Japanese.

Zullig's second choreographic essay is a perfect miniature of the so-called "symphonic" form—a plotless interpretation of the music charged with a high emotional content. Like *Les Rendezvous,* it is a ballet of meetings and partings—a group of girls in peach-coloured dresses, and a group of men in blue and brown, form the setting for a man in blue and lime green who seeks, finds, and loses a girl clad in ivory. (Zullig himself, and Ulla Söderbaum, dance these parts). The work is pervaded by a pastoral

lyricism, the key of which is set by the male solo with which it begins and ends and by the *pas de deux,* and which is heightened by the contrasting female solo and a sprightly scherzo led by a girl in pink (Michelle Nadal).

The four works provide a well-balanced first programme, which for the forthcoming tour will alternate with a second, comprising revivals of Zullig's *Le Bosquet* (Rameau/Zinkeisen) and Jooss' *Dithyrambus* (Handel/Bouchène), first produced in Santiago in 1948, and two further new works by Jooss' *Nachtzug* to music by Alexander Tansman, and *Weg im Nebel* to music by Aleida Montijn. Both these latter will have decor and costumes by Robert Pudlich.

Thus equipped, the Ballets Jooss will once more set out from Essen to conquer Europe and, judging by their debut, will do so with even greater success than before.

News from Paris

The young dancer Edmond Audran, husband of Ludmilla Tcherina, recently lost his life in a road accident when his car collided with a lorry on the Lyons road. Mlle. Tcherina, who was in Spain at the time, arrived only three hours before the death of her husband.

Edmond Audran was the grandson of the celebrated composer of *La Mascotte* and *Grand Mogol.* He made his debut at the Opera, but soon left, and was from the beginning the partner of Tcherina whom he married in 1947. The young couple appeared together in many films, the best known here being *The Red Shoes* and *Tales of Hoffmann.*

Fernand Divoire, well-known journalist and dance critic, died in Paris at the age of sixty-eight. His works included a study of Isadora Duncan, whom he knew well, and he was one of the founders of the Paris *Association des Écrivains et Critiques de la Danse.*

The ballet *Snow White* will not now be presented until September, although it was originally announced for performance at the Opèra in May. The ballet is a full-length work and Lyane Daydé will appear as Snow White.

The Paris Association of Friends of the Dance presented on June 24th at the Palais de Chaillot its third annual gala, at which many of the best-known French dancers appeared. The most novel feature of the evening lay in the fact that every item was previously unperformed, Lycette Darsonval, Marie-Louise Didion, Serge Peretti, Paul Goubé, Edmond Linval and others arranging their own dances especially for the occasion.

FERDINAND REYNA.

NOELLE DE MOSA AND KURT PAUDLER IN THE BALLET "COLOMBINADE" BY KURT JOOSS

BALLET RAMBERT

Here is the itinerary of this company for the next few weeks.

September 3rd, for one week.
Guildhall Theatre, St. Ives, Cornwall.

September 10th, for one week.
Theatre Royal, Exeter.

September 17th, for one week.
Prince of Wales Theatre, Cardiff.

The Rambert Ballet will be at the Empire Theatre, Belfast, for two weeks commencing September 14th and then go to the County Theatre, Cork, for one week from October 8th.

They will be at the King's Theatre, Hammersmith, for two weeks commencing October 15th when their repertoire will include *The Canterbury Prologue,* the ballet which had its first performance during the Canterbury Festival.

NEWS FROM ITALY

VERA VOLKOVA, realising the impossibility of fulfilling her plans to improve the *corps de ballet* at the Scala Theatre, Milan, has given up her position there: and so the premature hopes for the reflowering of the Milan ballet have once again come to nothing. In fact, after what we have heard and witnessed in Italy, there seems small chance of a ballet renaissance in any of the grand opera houses throughout the country, for each theatre seems content to preserve its traditional routine with no desire to improve upon the past. The directors of the opera houses, always eager to engage famous dancers from abroad, show less interest in the standard maintained by the *corps de ballet*.

In these circumstances, we visited some privately-run ballet schools in the attempt to gain an all-round perspective of the aptitude for the dance of contemporary Italian youth, and of its potentialities. In Naples four years ago, Miss Valeria Lombardi, a young dancer who was for a short while prima ballerina at the San Carlo Theatre, opened a school of dance, the first and only one of its kind in the city. Miss Lombardi, the daughter of a General, and a member of the highest Neapolitan aristocracy, at first had many prejudices to overcome, but today she has one hundred and thirty pupils between the ages of seven and fifteen, including some boys. These little Neapolitans are extraordinarily gifted: we were told that the little ten-year-old Gabriella Altamura improvised her dances, and when the pianist arrived we opened the score of *Giselle* at random, at the second act *adagio*. The little girl improvised with phenomenal assurance a well constructed *adage*, and these small children performed Russian or Arabian character dances with an equal assurance. Miss Lombardi also composes charming choreography for her students and for herself. These facts seem an indication of the genuine re-awakening of the classical dance which is making itself apparent among Italian youth.

In Turin, we visited the school opened four years ago by the son of Enrico Cecchetti, partly subsidised by the city. Grazioso Cecchetti is an energetic, friendly person who has not lost his good humour in the face of the difficulties which confront his work in Italy. The school, which numbers sixty students, is housed in a poor quarter of the town: he has so far been unable to obtain sufficient funds to buy the traditional big mirror for his classroom. There is no apparatus to heat the water and so the showers are cold in summer and in winter.

Grazioso Cecchetti, who has the help of his young son Riccardo in his work, was deported during the war by the Germans—who crassly destroyed paper and books which had belonged to his father—and his school was bombed. However, when the war was over the city helped him to found his new school, the students of which may one day in future form the *corps de ballet* of the Teatro Regio, burnt down twenty years ago and never rebuilt.

Grazioso Cecchetti was born in St. Petersburg, and in conversation with him one can see a tremendous epoch in ballet history recreated before one's eyes. He told us of the tiny goat from the ballet *Esmeralda*, which Madame Kschesinka kept in her palace, and of the Christmas trees which she dressed for the children in a big room at her home. The little Cecchetti was invited and the star—then at the height of her fame—helped to distribute the presents. Kschesinska's father was a magnificent dancer, and danced the Polonaise at the age of sixty as though he were a young man. Grazioso Cecchetti also remembers the profound impression created upon artistic circles in Budapest when Serge Legat killed himself for love of Marie Petipa, the daughter of the famous choreographer.

GRAZIOSO CECCHETTI

When asked whether it was true that his father arranged the choreography of the *Blue Bird pas de deux*, Grazioso replied, "It is true: while my father would never have asked to be allowed to arrange one of the items in a ballet by his master Petipa, when it came to the question of a short section to be danced by my father, Petipa left him free to compose his own steps, having sufficient confidence in his leading dancer. Naturally, there was no question that my father be named as collaborator of Petipa: the thing was arranged privately between them: but nevertheless, the *Blue Bird* was composed in this way, and so, too, were parts of other ballets.

"Olga Preobrajenska was the first ballerina who worked under my father from her debut, and she was always his favourite. Enrico Cecchetti was always rather mischievous and when he made his own first appearance in St. Petersburg, dancing with the ballerina Limido, he amused himself by altering his variation when already on the stage—a source of embarrassment to his partner. The lady then threw in a few fireworks herself to show him that she did not lose her head on such occasions."

Grazioso Cecchetti then spoke of his father's book on the Cecchetti method, the last revision of which he is to make, which will complete the work already published in part by Cyril Beaumont, and which he has been trying for some time to finish. Apropos of this he showed us a letter from Leonide Massine, begging him to hasten the publication of the book "in view" said Massine, "of the striking deterioration of the classical dance in the world today."

The young Riccardo Cecchetti told us, with emotion and with striking modesty, of how in the course of the performances given by the Sadler's Wells Ballet in Florence in 1949, he went to congratulate Robert Helpmann. Helpmann, realising the young man's identity, at once ran to call the other stars of the company, all of whom spoke in deep admiration of the memory of his grandfather. "This demonstration" said Riccardo Cecchetti "before me, obscure young man that I am, moved me almost to tears. And we shall never forget" he added "that it was in London where the first movement to honour the centenary of my grandfather's birth arose."

And so, back to work in the ill-appointed studio—a studio where the reflection of a great name inspires both teachers and students.

FERDINAND REYNA.

The Duncan Melvin photograph on the cover is of Paula Hinton and Walter Gore in 'Pastorale for Today' presented early this year by Ballet Workshop.

A New Ballet Company

Felicity Gray, who ran the highly successful T.V. *Ballet for Beginners* series, has formed her own Ballet Touring Company. Several of the T.V. group of dancers have joined her under the title, London Theatre Ballet Company. First performance was in Eastbourne on July 12th.

Miss Gray decided on this step because of the enthusiastic reception to her T.V. work, which introduced ballet to many people for the first time. She is hoping that her stage company will now bring ballet to an even greater number.

These stage plans do not mean Miss Gray's retirement from T.V. Plans are in hand for her return with her artists for another series in the autumn.

Among members of the T.V. team in the London Theatre Ballet Company are its two principals Domini Callaghan and Michel de Lutry, and Margarita Tate, Yvonne Cartier, Hazel Wiscombe and Marjorie Woodhams.

New ballets include one by Walter Gore, and a first short ballet by Pirmin Trecu, one of the leading dancers of Sadler's Wells Theatre Ballet.

Bouquet of the Month

If Henry Haythorne would prefer it, he may help himself to a bottle of champagne; some reward he must certainly have for his bubbling gaiety as the leading waiter in International Ballet's *Gaiete Parisienne*. This character is actually only one of the *corps de ballet* but Haythorne makes him into an individual role of great humour and distinction.

Congratulations to Herbert R. Anderson and very best wishes to Celia Franca, on the occasion of their marriage in Toronto on Friday, August 3rd.

BALLET WORKSHOP—
THE FIRST SIX MONTHS

By FRANK JACKSON

IN surveying the first six months' work of Ballet Workshop, I must first of all congratulate its organisers, Angela and David Ellis. They have worked very hard and never lost their enthusiasm in the face of opposition, at the worst, and indifference at the best, from quarters which they might have reasonably expected to be actively helpful.

It does not say much for the state of health of ballet in this country if large and powerful organisations behave in a way which might be construed as meaning that they consider Ballet Workshop a serious rival to commercial undertakings—though this is, of course, a back-handed tribute to Angela and David Ellis.

However, many dancers of quality have thus been denied to Ballet Workshop—a particularly serious matter in face of the shortage of good male dancers. As a matter of fact, this short-sighted policy is going to hurt the big companies more than anyone else, as I hope to show.

Looking over my programmes, the first thing that strikes me is that Ballet Workshop has not, so far, found any new choreographic talent of outstanding note. The best works of the first season have all been by choreographers with some wide experience, even though they might justifiably complain that their work does not get sufficient showing elsewhere. David Paltenghi's *Scherzi della Sorte,* Jack Carter's *L'Homme et sa Vie* and Walter Gore's *Pastorale for Today* were, I should say, the most satisfying ballets of the season, but none of these three choreographers could be claimed as a Ballet Workshop discovery.

I should like to see more work from Frances James whose *Sappho*, though not a complete success, had much genuine charm and pathos; Peter Darrell's *Midsummer Watch,* indifferently danced, showed understanding of the possibilities of classical *pas de deux;* and Harry Cordwell's *Fantasm* was full of ideas of dramatic power, even if the choreographer was not always able to make his point clearly enough.

I must admit to feeling disappointed that none of the choreographers, whose work we have seen so far, has made any attempt to free themselves from the thematic and technical shackles which are making our ballet so tame these days. I do not mean to suggest for one moment that young choreographers should set out deliberately *épater le bourgeois* (though I would not mind being thoroughly *épaté* now and again); I do not want ballets in which the dancers spend most of their time on the floor, writhing in sex symbolism; nor do I want ballets without music, or in modern dance styles which have not been thoroughly assimilated.

But, with the exception of two *divertissements* in the seventh programme (which, I suspect, though hideously 'modern' in style to us are quite conventional in the choreographer's own country) the influences of Ashton and Helpmann, with now and again a dash of Petit, Massine or Jooss, were all too strong.

Is it that our younger choreographers have nothing to say which cannot be said within the strict limits they have imposed on themselves? or that they have grown up in so unadventurous an atmosphere that they do not dare to think deeply for themselves? Any choreographer who hopes to become what is known as a commercial success must, I suppose, limit himself to what is generally acceptable; but I should have thought that Ballet Workshop had provided a

ON RIGHT—PAULA HINTON AND ANITA LANDA IN HARRY CORDWELL'S "FANTASM"

Photograph by Churton Fairman

place for just those very people who were prepared to forfeit commercial success to express their own ideas. Such people can console themselves with the thought that new ideas eventually become commercial successes, but there can be little hope for our ballet future if all our ideas are today's old ideas which were once the new ideas of the young English ballet.

I have mentioned some of the difficulties facing Ballet Workshop in finding suitable dancers, but several have done much good work in the first programmes, none more so than Joan McLelland, Sara Luzita and Paula Hinton. To Paula Hinton I owe an especial debt of gratitude for her performance in Cordwell's *Fantasm*, the last few minutes of which still haunt the memory. Paula Hinton is a passionate character dancer of a type we do not find very often in this country. She has all the makings of an international star, but, alas, there is not a single company in this country which could make the right use of her brilliant talents. Only Walter Gore, in *Antonia* for example, has seen her possibilities; she needs a Tudor at his best and she could shake the world. As an interim measure I should like to see her dancing Nora Kaye's parts, particularly in *Pillar of Fire*.

I must also thank Ballet Workshop for giving me the chance to see Beth Dean, whose Maori dances in particular were charming and interesting; and Paul Draper, who has transformed tapdancing into art.

To judge by recent events, our ballet is rapidly approaching a state of respectable disintegration. We are going the way of the Diaghilev ballet, only instead of Diaghilev-like with a bang, we are going English-wise with a whimper. Our major choreographers seem to have nothing to say; our dancers seem to be losing interest; and we cannot retain for ever an audience, however stupidly loyal, on a repertoire of watered-down Russian classics (a film shown at Ballet Workshop of the de Basil Company in *Aurora's Wedding* made me realise just how watered-down our Russian ballets have become) danced by a company of two or three stars and a whole gang of unexploited, frustrated and depressed minor dancers. It took Massine to discover the talents of Alexander Grant; it took Petit to find out what Anne Negus could do. How many other talents remain undiscovered? Indeed, what has happened since to those mentioned?

That Ballet Workshop has not yet found us a new choreographic talent is unimportant. What matters is that Ballet Workshop should be given every encouragement to continue until such talent is found. The big companies work on far too expensive a scale to give new choreographers a chance, that is understood. But without new choreographers, it is the big companies who will suffer in the end.

HANS ZULLIG AND ULLA SODERBAUM OF THE BALLETS JOOSS IN "FANTASIE"

Balletomane's Bookshelf

IN HIS TRUE CENTRE: An Interim Autobiography,, *by* ARNOLD L. HASKELL. A. & C. Black, 1951, 21/- net.

This is most wise, humane and lovable. A joy to read as surely as it was a joy to write. And if, despite its author's innate optimism, a gentle melancholy haunts it, sighing after the snows of yesteryear, it is a nostalgia born not of despair or horror of the present but rather of regret that love—be it of life or art—cannot be contained for ever within the present but must suffer too the mortal changes of the lover. "The woods decay, the woods decay and fall", such is the burden. The young Toumanova has long since left her toys, Lifar has ceased to dance, Markova has reached the meridian, and Fonteyn is no longer heir but Queen. And when they are gone, the author—having first, it is hoped, ended the digression of which this present book is an interim chapter —will himself be here no longer.

Nonetheless it is disturbing to come upon him regarding with pride an ageing beard, and musing with faint self-mockery on his approaching elevation to the degree of Grand Old Man of ballet. Or generously saluting a new generation of critics. A new generation! Why, it seems merely yesterday that *Balletomania* burst on us to enthral or exasperate by its naive, eclectic rapture, its partisanships and its declared single-minded devotion to the dance and its fledgling goddesses! But such is the ephemerality of the art and the brief duration of those who serve it. It would be better, perhaps, to turn from it before middle age and a premature anecdotage set in; and find refuge or solace, as Mr. Haskell has, in the more durable achievements of the past. In Scott's novels, for instance, and in Greek figurines. Rejecting the untried, unjudged; thrusting one's

radials firmly against the dictates of fashion, outwards to the rim of civilised time.

Mr. Haskell reveals a "true centre" to us which in many ways is curiously similar to the late James Agate's *Ego*. And though Agate is undoubtedly the greater critic, their standards of taste are almost identical. Together they reject ultra-modernism in art without satisfactorily defining. They express their prejudices with a deliberate gusto that often borders on the tiresomely eccentric. And both display a romantic veneration for the personality of the great artist, and consider the play or ballet as primarily an instrument for its projection. Indeed they are not unlike Oscar Wilde's young lady who, it was whispered, disliked music but was extremely fond of musicians. Where they differ is in status. For unlike Agate, Mr. Haskell is essentially, and in the fullest meaning of the word, an amateur. He has loved to excess. And it is a measure of his love, of its strength and purpose, that he has attained his present pre-eminence because of it and by its agency. He has disproved magnificently the maxim that one cannot live on love alone. On the contrary, it has paid him dividends. But although he has avoided the *ennui* and the cynicism, he has never betrayed the integrity of the professional critic. And when the latter has threatened to conflict with personal loyalties he has preferred to leave the arena in silence.

Even in his present position as director of the Sadler's Wells School he refuses to change his status. The theories of the educationalists appear to him either incomprehensible or repugnant. What matters most is the communication of enthusiasm and understanding, the fostering and subsequent development of standards and values. As a result the relationship that exists between director and pupils approaches in some degree the Platonic Ideal. "It is," he writes, "beyond a doubt the most completely satisfying work I have ever done, or could even imagine." Miss de Valois's foresight in entrusting her future dancers and choreographers to his care is already receiving its reward.

In His True Centre ranges over many subjects. It is an excursion rather than an orthodox autobiography. Rummaging through his box of bric-a-brac, the author pauses to muse on this personality and that; to reflect on the nature of contemporary ballet, on the evils of dancing schools and the education of the dancer. Nor does he confine himself to ballet. Art, literature, marriage and friendship are all drawn into the composite portrait of a man modestly seeking enlightenment and finding it at last in orthodox religion.

The book is salted with a most delicious humour. There is nothing funnier in the works of Brahms and Simon than a description of Mme. Toumanova's terrifying flair for poker and her "clean up" of the *ballet russe* which provided the young Tamara with so many exotic additions to her wardrobe. But my own particular joy is the vision of Lady Cunard addressing a party of enthusiasts at the stage door: "Mr. Helpmann, not Bobbie, unless you know him intimately. I have always believed that artists should be treated with proper respect." Shades of Lady Bracknell!

ALAN STOREY.

(*Continued on page* 20)

ICHABOD

THE three week season at the Cambridge Theatre by Les Ballets des Champs-Elyseés was an unhappy affair for everyone who remembered the company in its wonderful youth only five short years ago. An entirely different group of dancers seemed quite out of touch with the original meaning of the ballets in the repertoire and this is hardly surprising since they had probably never rehearsed with the choreographers responsible for them. The once so potent magic of *Le Rendezvous* and *Les Forains* was faint indeed, although something remained when Skouratoff appeared in *Le Rendezvous*. The other guest artist, Jacqueline Moreau, was the big success of the season, charming everyone with her easy style and delightful manner. She has one or two unattractive mannerisms but she is very young and these can easily be smoothed away. Her vitality and freshness are infectious and refreshing.

It is unfortunate that Alexandre Kalioujny seems unable to produce in England the form as a classical dancer which those who have seen him in Paris tell us he is capable of showing. The Champs-Elyseés repertoire gave him no opportunities of exploiting his prowess in character roles.

The great shortcomings of the company are in personalities and in style. The individual dancers are not bad, but they are simply not up to carrying such a repertoire. The inadequacies of stage management, lighting and orchestral accompaniment that we now expect from French companies were well in evidence. Nevertheless at the opening the Cambridge was full and the audience enthusiastic.

MARY CLARKE.

Colonel de Basil

THE death of Colonel de Basil in Paris on July 27th came as a shock to the ballet public in his country. Although he had been in poor health for some years, at the time of his death rumours were current that he intended to emerge from retirement and re-form his company. This last opportunity to revive the now-faded glories of the Ballet Russe was denied him; he died dispossessed.

De Basil's theatrical career started in 1925 when he, a refugee White Russian, became assistant to the director of a Russian opera company. When in 1932 René Blum formed Les Ballets Russes de Monte Carlo, de Basil joined Blum as co-director. Blum soon left to form a new company and de Basil assumed full charge of the Ballets Russes. From 1933 almost until the outbreak of the last war were years of triumph for de Basil. Although the company was occasionally split and litigation took a toll of its creative impulses, it toured all over Europe and America. At one time de Basil possessed two companies and his empire stretched as far as Australia.

JACQUELINE MOREAU OF LES BALLETS DES CHAMPS ELYSEES REHEARSING HER "DON QUICHOTTE" SOLO

Photograph by Central Press

He enjoyed a popular success which far exceeded Diaghilev's.

The war-years de Basil spent in South America with his company and soon after the war he had a season in New York. The company, by then only a pale shadow of its former self, was given a cool greeting by an audience who had found new favourites in the years between his last visit. Nothing daunted, de Basil brought his company to Europe giving seasons in London and Paris which, despite the efforts of the great *régisseur* Grigoriev, were artistically disastrous. The company played out the ever-darkening twilight of its career in Spain.

It will be easy for ballet historians a hundred years hence to underestimate de Basil's contribution to ballet. They will lose sight of him in the shadow of Diaghilev, or note only the years of his decline and dub his reign—decadent. There will be some justice in their view; de Basil lived on the bequests of his predecessor and, in a sense, frittered away his patrimony. Although he had the fruits of Massine's second period of creation, and had in his company, at various times, many very fine dancers, he gave to ballet little that will survive his death. Furthermore he was unable to keep even the Diaghilev repertory in a state of preservation, so that the Fokine and early-Massine masterpieces that were entrusted to his keeping have now been lost to the present generation. And yet—and here is the paradox—his effect on ballet has been as significant as Diaghilev's own.

Ballet as we know it is the dream of a group of men of genius centred around Diaghilev; but we might not now know this dream had it not been for the efforts of de Basil. De Basil not only saved ballet when many thought it dead, he also popularised it. Without Diaghilev, de Valois would probably have never started in the Waterloo Road, without de Basil, she would probably still be there. De Basil brought audiences to ballet who had never seen the art before, he created a world-wide interest stretching from Sydney to Sheffield, from Bordeaux to Boston. It is these audiences that have helped to make possible the achievements of Ashton, Balanchine and Tudor. Diaghilev re-created ballet in the Western world, de Basil created balletomania. In an age when private patrons are as extinct as dodos these two achievements are complementary, so let us hope that when those historians do lavish their praise on Diaghilev and dismiss de Basil in a few sentences they remember that if it were not for the latter they would not be writing their encomiums on the former.

CLIVE BARNES.

DANCE AND PORCELAIN

By BAIRD HASTINGS and FRANCOISE REISS

THE interrelation of the various arts—plastic, lyrical, theatrical—has always been a source for admirable achievements, and sometimes even the inspiration for new and important creative developments. At first glance it might not seem that painting, sculpture and pottery had anything in common with terpsichore, but as a matter of fact there is an unbroken historical line which unites movement with still form. It suffices to recall the influence which the ancient earthenware dance decorated pieces had on Isadora Duncan and Vaslav Nijinsky to realise the forces which link art and artisan and artist.

In the last three hundred years many artists have been tempted to sculp dancers famous during their day. Outstanding among these are Coysevox, August Barre, the renowned sculptor of the Paris Opera, J. B. Carpeaux, the artist Edgar Degas, and recently the Spanish sculptor, Joan Junyer.

During the Romantic Era, three dancers of the "Big Four"—Taglioni, Elssler, Grisi and Cerrito—were sculped. The only one whom posterity has somewhat slighted in sculpture is Carlotta Grisi, creator of *Giselle*. It was Auguste Barre who linked his fame to that of Taglioni and Elssler, while Eugene Barre did a bronze of Emma Livry, ill-fated pupil of Taglioni: and Paul Gayrard formed Fanny Cerrito in stone. Also memorable were the china figures by Koendler, Bustelli, Lanz, Herold, and Gaetan Merchi's Madeleine Guimard—the eighteenth century ballerina and courtesan whose portrait by Fragonard is so celebrated. Towards the end of the nineteenth century Gustave Deloye sculped Laura Fonte, Denis Puech modelled Rita Sangalli, and, as we have indicated, J. B. Carpeaux created his marble memorial to Eugenie Fiocre. More recently Gaston Lachaise formed Ruth St. Denis, and Scheurich the Fokines.

Currently many artists have turned to the dance in several plastic media—there has even been formed a "Society of Friends of the Foot" to make casts of Toumanova's leg, etc.—but pottery has been the most popular medium. Picasso and Dufy are among the painters who have decorated their plates with dancers.

However, one of the most interesting of current developments has been the common work of the ceramist Le Tallec and the painter of the dance, Jean Toth, who have collaborated on more than two hundred plates which have been exhibited at the Gallery Marin, Faubourg St. Honoré, Paris. The manner in which the most ephemeral of arts has been fixed in the fragile medium of porcelain is extraordinarily interesting.

Now, with modern production methods, using kaolin as a primary element, two hundred and fifty or two thousand five hundred plates can be made in a day as against the single masterpiece an artisan can create in Le Tallec's *atelier*. When the artisan's pieces are placed in the electric furnace it is heated to nine thousand degrees centigrade, and then reduced to six hundred degrees for ten hours. In Le Tallec's *atelier* there are twenty young painters, each

ained for about five years before they are given the most difficult tasks, such as painting the designs of ean Toth. Who knows but that five thousand years om now these plates will be precious documents, sed in the reconstruction of the classic, folk, Spanish r other dance, or even a given ballet?

The ceramist Le Tallec is a man of great courage, or this is not the first time he has experimented in a ew line. Only three years ago he produced over a undred pieces designed by talented surrealist painers. Today ninety per cent. of these remain unsold, ut his faith remains, and this year he has tried nother tack. Believing that no art or artist can fford to stay stationary, he is attempting to change he decorative tastes of a public which is interested nly in variations of past glories. Since 1850 neither he technique nor the popular decorative conceptions ave wavered in their loyalty to repetitions of Louis XVI or Louis Philippe styles, but if perseverence will do it the team of Le Tallec and Toth will revolutionise dinner service and decoration and taste all together, to say nothing of the widespread artistic effects this will have.

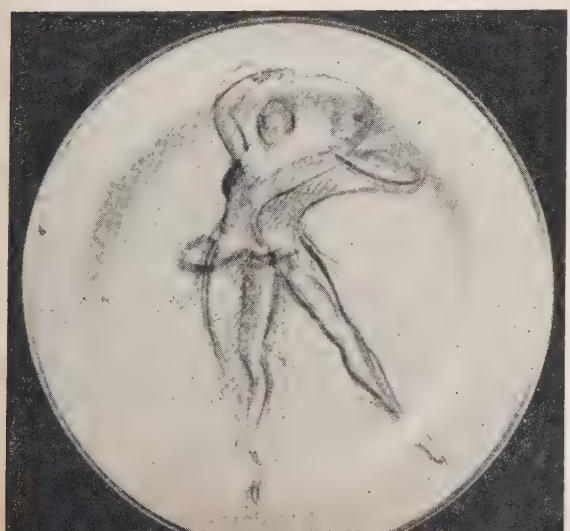
In our discussion of this new development in cooperation between the arts, we have left the artist to last because he is already quite well known, but his personal history is well worth recalling. Of Hungarian origin, Toth is from the banks of the Balaton, where he was the best dancer of mazurkas in the region. However, since he was eighteen he has been in Paris, painting; first under the guidance of Bourdelle and Bissière, then by himself. He has frequently exhibited various phases of his work, but he always followed the dance, and it is in his studies of Nyota Inyoka, Vargas and Aeros, Filemon, Hightower and André Eglevsky that he has done his best work, and for his recreation of the porcelain figures he has purified his style until it is the very essence of the art: dance, paint, porcelain. In closing, it should be noted that this painter close to the dance has founded a group of artists who exhibit annually: the painters and sculptors of the dance. It is possible that we are entering a new phase of co-operation within the arts—perhaps not a return to the Renaissance conception, but a twentieth century of co-operative effort.

Original Ballet Russe Re-organised

Negotiations were completed just before the death of Colonel W. de Basil for the reorganisation of the Original Ballet Russe and the company is to go into rehearsal at once, opening at the Wimbledon Theatre on October 1st, in a programme consisting of *Aurora's Wedding, Paganini, Graduation Ball,* and *Le Coq d'Or.*

The company will appear in ballets from the famous old repertoire but it is hoped to produce new ballets by contemporary choreographers as well. Mr. George Kirsta, who is Artistic Director, looks upon the formation of this company as marking a third phase in the history of Ballet Russe, counting the first up to the death of Diaghilev in 1929, and the second the de Basil era between 1931 and 1951.

Every attempt will be made to continue the traditions of the de Basil company. Serge Grigoriev and Lubov Tchernicheva will assist in productions and Grigoriev's son is to be General Administrator. The dancers will consist of many artists previously associated with the Original Ballet Russe, such as Morosova, Dokoudovsky, Stroganova, and possibly Lichine and Riabouchinska, while in addition Paul Gnatt and Inge Sand from Denmark have been invited to join. An 11-week tour, including Glasgow, Manchester, Liverpool, Oxford and Bournemouth, follows the Wimbledon opening and after Christmas the company will go to Western Germany.



Balletomane's Bookself

(*Continued from page* 16, *column* 2)

TWENTY-FIVE YEARS OF AMERICAN DANCE. Edited by Doris Hering. Orthwine Publishing Co., New York. $1.75. (London: Rolls House Publishing Co.).

Doris Hering has produced the best single descriptive book on recent American dance history that has been published. She gets full marks for this shiny volume, full of interesting articles and some 350 dance pictures from many sources. Even the printers have risen to the occasion so only the binder lets us down —but can we expect solid covers on a 228-page book that costs only one dollar and seventy-five cents? Translated into our shrunken coinage it will probably be available for some twelve or fifteen shillings; and by mail too though it weighs about three pounds.

It is not possible to indicate more than the *menu*, so let us enumerate the sections. Ballet leads off, with fifteen articles; then Comedy and Variety, with eight; next is Modern Dance, which rates seven good pieces, some multiple; and there is more on the Lighter Touch, two headings with five writers. Film Dance collects four articles; Social Dance (Ballroom to you) five items; and Dance Education has three. There follows Ethnic Dance (with some neat definitions) and long slabs on Television. Dance Notation ends this imposing list which begins with a trumpet solo by Kurt Sachs and contains over sixty different features.

These articles are mainly reprints of the best preserves from bygone issues of *Dance Magazine* (whose Silver Jubilee it celebrates), but quite a number are newly written by members of the staff. The total result is a neat parcel with the cream of top-rate articles, while much the same may be said of the hundreds of pictures, photographs with a few line drawings.

Attention is fairly divided, though naturally New York City gets the field marshal's share, while the foreign visitors list extends to pictures of British dancers and a film. As the chosen subject is American dancing we expect to read of just that in this well-balanced and informative survey. All mothers of coming ballerinas should make a point of reciting aloud Madame La Meri's references to "The Facts of (A Dancer's) Life", and our television producers should con the section on their range.

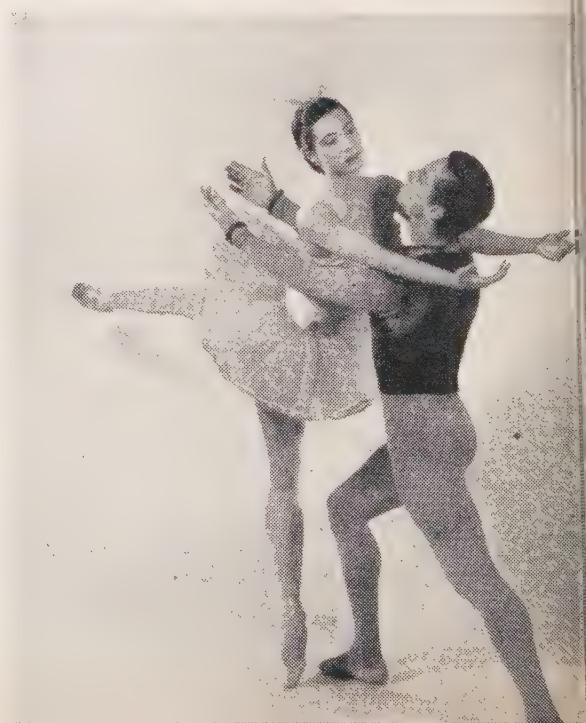
Old hands may comment on the absence of certain items: nothing about rehearsals; about "angels", or the secrets of finance; and little enough about schools and their little ways. But 228 pages will not hold all you can learn in Broadway and Fifth Avenue in one short week and we can be pleased enough about this Hering *marinierte*, stuffed and spicy. We may regret the job has no solid covers because it simply must be nailed down or it will get "borrowed" in quick time. Let us end with just one nice brick—for the veteran Uncle Svetloff. This critic (writing, it is true, in 1926) ventured to assert as a fact: "Now that the Bolshevist regime has been established and the most important choreographic artists have emigrated, the art is declining in Russia and its traditions gradually disappearing". Time and events give a flat denial to this incautious telepathic view. The ballet is the least political of all Russian arts; so couldn't we keep politics out of the ballet theatre?

W. G. RAFFÉ.

GUIDE TO DANCE PERIODICALS. Volume IV, Jan., 1946, through Dec., 1950. Compiled by S. Yancey Belknap. Printed and Distributed by Dance and Music Archives, 520 West 114th Street, N.Y. 25, N.Y. Price $10.

This new volume, the fourth in a series compiled by Mrs. Belknap, is deserving of as warm a welcome in Britain as it is in America. British readers will be interested to find that its analytical index of dance articles, covering the period from January, 1946, through December, 1950, lists by author and title all the material that has appeared in *Ballet Today*, *Ballet*, the London *Dancing Times* and *Dance and Dancers*. Moreover, it includes a similar cross-index

DIANA ADAMS AND HERBERT BLISS OF THE NEW YORK CITY BALLET IN BALANCHINE'S "SYMPHONY IN C"



of the American publications *Dance Magazine, Dance Observer, Dance News* and *Theatre Arts* as well as the now-defunct *Dance Index*.

This compendium of material is of enormous and constant value to dance editors, critics, writers, as well as the informed public and it belongs on the shelves of any dance library whether it be private or public. It should be similarly valuable to colleges, universities and dance schools because it also contains a complete cross-index on ballets and choreographers listed for quick reference value.

ARTHUR TODD.

(*Editorial Comment—continued from page* 1)

Perhaps the most charming moment of the evening was when Paul Draper spontaneously and unexpectedly danced a "poem" as a tribute to twenty-five wonderful years.

Dear Marie Rambert, please remember to invite us all to your Golden Jubilee.

P. W. MANCHESTER.

(*New directions for American Dance—continued from page* 8)

music and dance at Juilliard will bring about a renaissance and also give impetus to many new works of music and dance".

[*NOTE.*—This material appeared in the June, 1951, issue of *Dance Observer* in America under the title "A New Union of Music and Dance" and appears here throught the Courtesy of Mr. Louis Horst, Editor of *Dance Observer.*]

The news of Constant Lambert's death was announced as this magazine was going to press, and there is no room in the current issue to do more than extend our deepest sympathy to the members of his family.

LONDON BALLET CIRCLE

Commencing September 25th, the Circle will present the first of a series of film shows at Caxton Hall. The programmes will consist of new and unusual films on ballet, painting and music, and will include *Mephisto Valse* with Ludmilla Tcherina directed by Lifar, the Soviet film of *Bayarderka* with Dadiackaga and Chabukiani, etc.

Details of membership may be obtained from Stanley W. Hawkins, 132 Kensington Park Road, W.11.

Television Survey

By LISA GORDON SMITH

On July 20th, Christian Simpson produced *Pavillon d'Armide* for television, with new choreography by Walter Gore.

The reason for this ballet's disappearance from the stage, maintains the producer, was that the original Fokine production had too many complicated stage settings; he further proclaimed, very reasonably, that such difficulties could be overcome on television.

In actual fact, of course, this turned out to be "a" *Pavillon d'Armide* and not "the" *Pavillon d'Armide,* of which balletomanes have read in Karsavina's *Theatre Street,* various books about Nijinsky and all the other works on the Russian Ballet by Messrs. Arnold Haskell and Cyril Beaumont (the last of whom lent his erudite remembrances to the present production).

With the best will in the world, none concerned could remember the original production with accuracy, so it was decided to make a new ballet of the theme; a wise enough decision, but one scarcely warranting that this *Pavillon* should be described as "television's first classical ballet"!

Tcherepnin's original music was used, however, and also Gautier's "bizarre tale".

Walter Gore's classical dances were very pleasing, but the dramatic interludes failed to "come over" convincingly and seemed repetitious and rather dull. The acting did not seem to be of a high standard, but the two principals were not helped by being photographed from behind the settee upon which they reposed. As their least movement caused them to be "cut off", they must have felt considerably restricted! Their facial expressions, too, were limited by being shown in profile only.

The long shots were of such length as to make the dancers difficult to see at all.

The interest in this production lay solely in those parts of Walter Gore's choreography which were photographed from a good viewing point.

In the cast were Paula Hinton as Armida; Walter Gore as the Viscount and Michael Holmes as the Marquis. Jack Carter and Vitaly Osins were the two Sorcerers, with Graeme Anderson and Keith Beckett as the Tumblers.

Congratulations to Isabel Mirrow and Kelly Brown (Ballet Theatre), also to Stanley Holden and Stella Farrance (Sadler's Wells Theatre Ballet), on their recent marriages.

Sergueeff: 1876-1951—

MASTER OF RUSSIAN CLASSICAL BALLET

Nicolai Grigorevich Sergueéff was born September 15th, 1876, in Petersburg. His father was a young artist who had recently finished his own training in the Imperial Academy of Art, but died still young, leaving three children. Nicolai was the youngest. The boy had a happy childhood, living in Peter's City and the environs in Finland.

His physical form and liveliness being noticed, young Nicolai was entered for the Imperial Theatre School in 1884. He attended daily in the Ballet School for four years; while in the next six years he lived in the School, receiving also his general education.

Sergueéff remembered his first teacher, N. I. Volkoff, with gratitude and affection, despite his severe discipline. His next teacher in the Imperotorskoe Teotralnoe Vochilistiche was Pavel Andrievich Gerdt. In contrast, he was a lenient teacher; while in higher classes, the boy was taught by Marius Petipas. During this second period, young Nicolai began to make the public appearances that are an essential part of the Russian training system. In 1886 he went on, in the ballet *Pygmalion.* Sergueéff recalled vividly taking part in the first performance of *The Sleeping Beauty,* when he danced in *Valse des Fleurs.* He remembered P. I. Tschaikovsky; Richard Drigo and Wienawski besides Leopold Auer were in the Maryinsky orchestra. Especially Sergueéff mentioned the tuition he received from Christian Petrovich Johannsen, who even then was nearing the age of 90.

Many famous dancers were contemporary with Sergueéff—Michel Fokine, Anna Pavlova, the two brothers Sergei and Nicolai Legat; while the noted teacher Vladimir Stepanov, from whom Sergueéff and Alexander Gorsky learned the practical system of ballet notation then devised and introduced, found them ready students.

These ballet records attracted Serge Diaghilev in 1920 when Sergueéff had reached Paris; and the masters came to London to produce (1921) *The Sleeping Beauty* — a fine production that lapsed for reasons quite unconnected with Theatre. Sergueéff had been promoted teacher and *régisseur* in Russia. He left in 1918.

Once more he took up production, first in Paris with *Giselle;* and next in London with the same ballet. Presently Miss Lilian Baylis invited the master to join her new company at Sadler's Wells Theatre to produce the 'Russian classics'. This work made a tremendous impression on ballet in London; but he left, on account of differences of opinion over accuracy. Some time later Mona Inglesby invited Sergueéff to join her organisation; and during the last decade the International Ballet Company has been able to produce Sergueéff's Russian Classical ballets, from his own authentic records. He also took charge of the School with his wife, whose recent death so much affected him. Early this year Sergueéff submitted to a severe operation, and convalescence did not lead to the expected recovery. He died in Nice on Sunday, June 24th, 1951.

W. G. RAFFÉ.

Ballet Vocabulary (6)

Compiled by LEO KERSLEY & JANET SINCLAIR

ENTRECHAT

When the dancer jumps straight up beating and changing the legs beneath him, he is performing an *entrechat.* He may land on both feet, in which case the *entrechat* is even-numbered, or with one foot stretched against the supporting ankle, in which case the *entrechat* has an odd number. In *entrechat deux* and *trois, six* and *sept* the feet have changed places on landing; whereas in *quatre* and *cinq, huit* and *neuf* the feet return to their original position.

When the dancer first beats his legs and then changes his feet, he has performed an *entrechat deux* if he land on both feet (often called a *royale* and sometimes a *changement battu*) or an *entrechat trois* if landing on one foot. When the legs change, beat and then change back to their original position the dancer has performed an *entrechat quatre,* or *cinq* if landing on one foot.

In an *entrechat six* the legs change, beat, change and beat again and then change once more before landing. This is an *entrechat sept* if the landing is on one foot.

Entrechat huit has an extra beat and change and is *neuf* if it is finished on one foot.

Mr. Beaumont and those readers who saw Nijinsky and Idzikowski will be familiar with *entrechat dix* and *onze.*

SOME PUPILS OF THE LEGAT SCHOOL POSE IN THE SCHOOL GROUNDS AFTER REHEARSING SWAN LAKE

In the second act of *Giselle*, the ballerina has a series of *entrechat quatre* travelled diagonally backwards across the stage.

At the conclusion of his variation, the male dancer in the *Blue Bird pas de deux* performs a series of *entrechat six* with a double turn in the air to finish.

FAILLI, PAS

The dancer springs into the air, the legs held together; on descending, the back leg is slightly extended and then as the supporting leg bends, it slides past it and across to the front, bending as it does so. This gives the feeling of a deep intake of breath on the jump, and exhalation on the slide forward.

The first important solo of the Queen of the Wilis in the Sadler's Wells' version of *Giselle* begins with the dancer doing a *failli* followed by an *assemblé*. This is twice repeated.

FONDU

This has two meanings. The first implies that a movement is finished with a soft slowing-down effect. The second is used to describe the bending (*plié*) of the supporting leg in contrast to the word *plié* which must then be taken to imply a bending of both knees, not one only.

(To be continued)

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